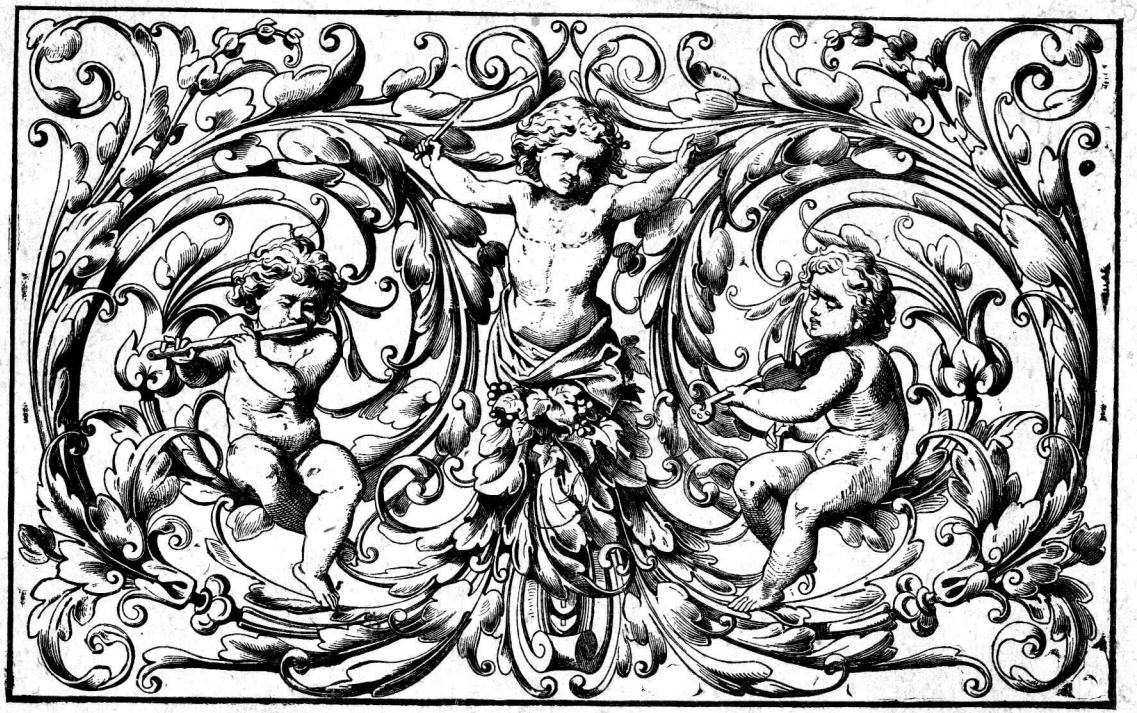
WINNER'S COMMON SENSE



BANJO INSTRUCTOR

NEW YORK—PUBLISHED BY NATIONAL MUSIC CO.—CHICAGO

The COMMON SENSE

BANJO INSTRUCTOR;

—A—

NEW AND CONCISE METHOD,

In which the Instructions are so Simply Treated that Anybody may become a Performer on this Favorite Instrument.

ALSO CONTAINED IN THIS BOOK:

THE ELEMENTS OF MUSIC,

AND A

COMPLETE COLLECTION OF THE NEWEST SONGS AND PIECES,

Arranged for this Work by R. J. HAMILTON, and not to be found Elsewhere.

CHICAGO, ILL.:
PUBLISHED BY NATIONAL MUSIC COMPANY.
1890.

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PART FIRST.

ELEMENTARY.

Music may be considered as a language, whose alphabet consists of only seven tones; by the different combinations of which all musical effects are produced.

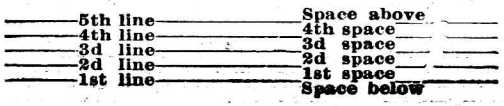
To represent these tones to the eye, we employ characters called

NOTES.

Thus, as a bank note is the representation of a sum of money, so is a musical note the representation of a musical sound. The following are the different kinds of notes in common use, with their names: whole note; half note; quarter note; eighth note; sixteenth note; thirty-second note.

THE STAFF.

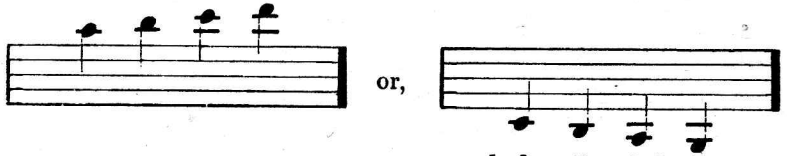
In order to represent the pitch (highness or lowness) of tones, the character called the Staff is used. The Staff consists of lines and spaces, each of which is called a degree. Only eleven of these degrees (five lines and six spaces) are usually printed in full.



LEDGER LINES.

If we wish to represent sounds higher or lower than the staff of five lines and six spaces, it is evident that we must enlarge the staff by adding more lines. These added lines are called Ledger Lines. Notes are placed on and between these additional lines, thus:

Ledger lines above.



Ledger lines below.

Notes written upon the Staff.

(Some of the stems are *turned up* and some *down;* this is of no consequence whatever, being merely a matter of convenience in writing. Some of the notes are *white,* and some *black;* then again, some of the notes have one, two, or three tails; this applies to the length of time each note should sound, or to the *value* of the note.)

(Some of the stems are *turned up* and some *down;* this is of no consequence whatever, being merely a matter of convenience in writing. Some of the notes are *white*, and some *black;* then again, some of the notes have one, two or three tails; this applies to the length of time each note should sound, or to the *value* of the note.)

CLEFS.

In making the STAFF represent Pitches, it is a great object to keep the representation as nearly as possible within the five long lines and their six spaces. To do this, characters called CLEFS are used. There are two Clefs in common use; the G or Treble Clef ; and the F or Bass Clef,

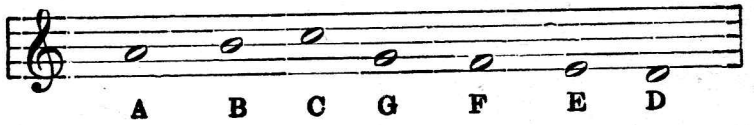
The G Clef is placed upon the second line, and is the only clef used in Banjo music.

ALPHABETICAL NAMES.

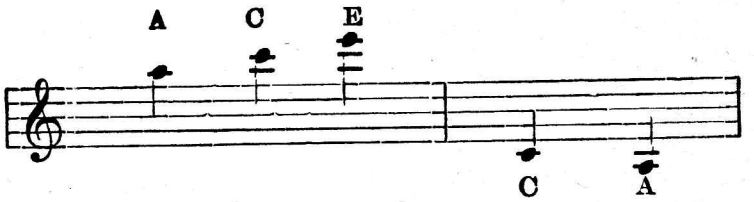
You must now make yourself familiar with the names of the degrees upon the staff; Learn the names of the lines first then the spaces.

NOTES ON THE LINES. NOTES IN THE SPACES.

Notice that the position of G (the last of the seven letters) being determined, the musical Alphabet commences with the note immediately above it, thus?



NOTES ON THE LEGER LINES.



NOTES ABOVE AND BELOW THE STAFF AND LEGER LINES.

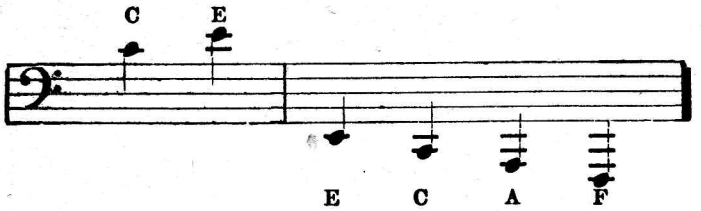
If you have thoroughly studied, and committed to memory the preceding, it will be a good exercise to turn to any piece in the book and name aloud the successive letters from the treble Staff.

(As the Bass Clef is not used in Banjo music, you need not pay attention to the following few remarks about it.)

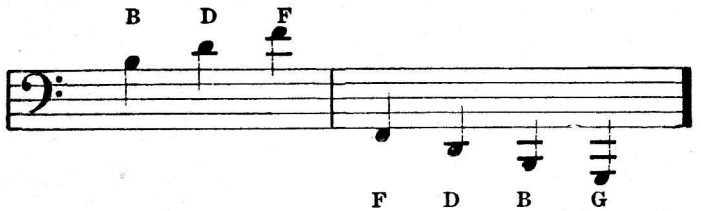
NOTES ON THE LINES. NOTES IN SPACES.

PART FIRST.—ELEMENTARY.

NOTES ON THE LEDGER LINES.



NOTES ABOVE AND BELOW THE STAFF AND LEDGER LINES.



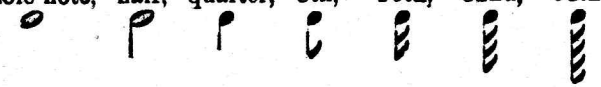
(As your progress in the art of reading music will depend wholly on the thoroughness with which you have studied the foregoing, you are advised to go no farther until you have perfectly committed it to memory, and thoroughly understand all that has been said.)

Turn to any piece in the book, and name the letters of the Bass Clef.

VALUATION OF NOTES.

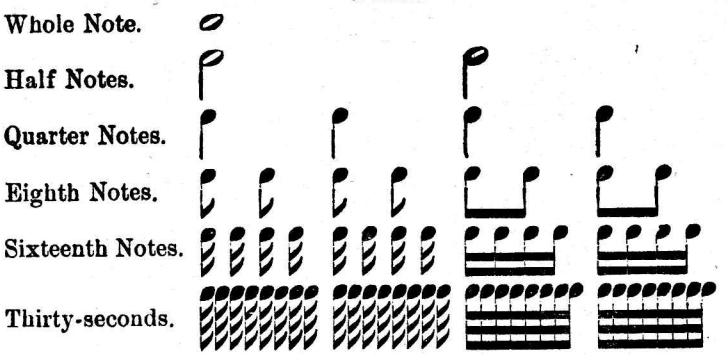
You have already learned that notes are made in different forms, or shapes, in order to represent different lengths of time. There are seven kinds of notes in common use, and the sounds they represent differ in length in the proportion indicated by their names, viz:

Whole note, half, quarter, 8th, 16th, 32nd, 64th.



The following illustration exhibits the proportional valuation of the notes.

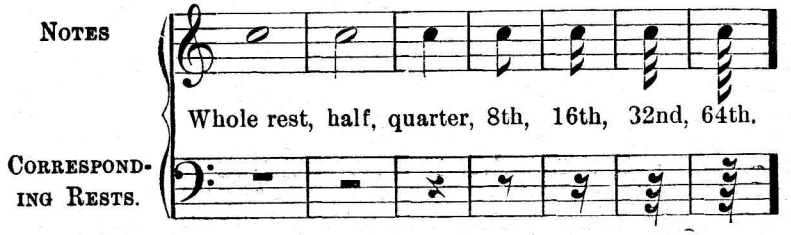
NOTES.



Of course it takes two *halves* of anything to make a *whole* one, and it takes two *quarters* to make a *half*, and four to be equal to a *whole*.

RESTS.

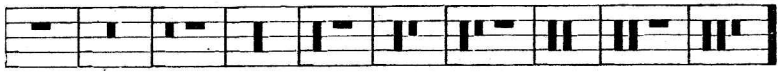
Sometimes it is required that one part (or performer) shall remain silent for some portion of the time; therefore, characters are necessary to represent *silence*, corresponding with the value of the different notes: these characters are called RESTS.



PART FIRST.—ELEMENTARY.

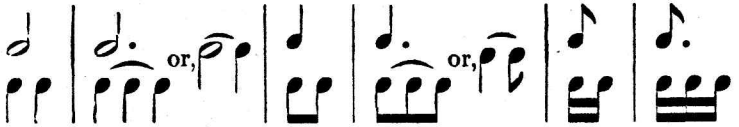
EXAMPLE OF ONE OR MORE MEASURES REST.

One, Two, Three, Four, Five, Six, Seven, Eight, Nine, Ten.



DOTTED NOTES AND RESTS.

A DOT, placed after a note or rest, increases its value one half. Thus, a half note is equal to two quarter notes; then a half note with a *dot* placed after it is equal in value to three quarter notes.

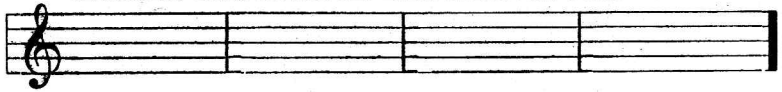


Sometimes *two* dots are employed, called a DOUBLE DOT, the second dot being equal to half the value of the first.

TIME, AND ITS DIVISIONS.

Every piece, or strain, of music, is divided into equal portions of duration, by perpendicular lines, called BARS, drawn across the staff. These portions are called MEASURES.

MEASURE. BAR. MEASURE. BAR. MEASURE. BAR. MEASURE.



The DOUBLE BAR, denotes the end of the strain; that strain must be repeated if the double bar be dotted on the left hand,

or This repeat generally includes all as far back as the next double bar, which will have dots on the right hand, to give an early intimation: and composers often give further directions, as *Da Capo* (to the beginning), or thus: *D. C.* also, sometimes, thus: (back to this sign).

Al Segno.

The TIME MARK, placed at the commencement of every piece, determines what shall be the contents of each measure. Of these there are several in use.

or $\frac{4}{4}$ indicates *common time*, the value of a whole note, or four quarter notes in each measure.

Figures indicate fractional parts of a *whole note.*

$\frac{3}{4}$ means *three-fourths* of a whole note, *i. e.*, three fourth notes in a measure.

$\frac{2}{4}$ means *two-fourths*, and $\frac{6}{4}$ *six-fourths*, etc.

The *eighth* of a *whole* is an *eighth note*; therefore, $\frac{3}{8}$ means *three*-eighths of a whole note; that is, three eighth notes in a measure.

$\frac{6}{8}$ means *six* eighth notes, and $\frac{9}{8}$ *nine* eighth notes in a measure, etc.

The upper figure indicating the *number of parts* in a measure, and the lower figure signifying the *description of note.*

EXAMPLES.

COMMON TIME, FOUR QUARTER NOTES IN A MEASURE, OR THEIR EQUIVALENT IN OTHER NOTES OR RESTS.

TWO QUARTER NOTES IN A MEASURE.

COMPOUND COMMON TIME, TWO DOTTED QUARTER NOTES IN A MEASURE.

The three other kinds of Compound Common Time are seldom used.

EXAMPLES.

SIMPLE TRIPLE TIME, THREE QUARTER NOTES IN A MEASURE.

THREE EIGHTH NOTES IN A MEASURE.

COMPOUND TRIPLE TIME, NINE EIGHTH NOTES IN A MEASURE.

When a figure 3 is placed over three notes, they are called *Triplets.*

and are to be played in the time of two notes of the same kind.

When a figure 6 is placed over 6 notes, they are to be played in the time of four.

We might be led to presume that $\frac{3}{4}$ and $\frac{6}{8}$ time were one and the same thing, as the measures in each contain the same amount of time; but observe particularly that the time expresed by the even numbers, $\frac{4}{4}$ $\frac{2}{4}$, $\frac{6}{8}$, &c, must be accented on the beginning and middle of each measure, thus:

but in $\frac{3}{4}$, $\frac{3}{8}$, $\frac{9}{8}$, &c., the accent occurs only on the first note of each measure.

In $\frac{6}{8}$ time the notes are always written in groups of three when a regular succession of eighth notes occurs, thus:

and the accent always occurs on the first note of each three, or the first and fourth notes of each measure. These notes would also express $\frac{3}{4}$ time, but must be written thus:

with an accent on the first note only.

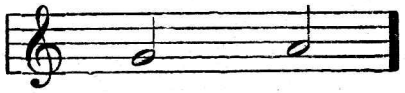
THE SCALE OR GAMUT.

These notes are named, according to their situation upon the staff, by the first seven letters of the alphabet (A, B, C, D, E, F, G), always repeating the A after the G. This will, of course, bring into requistion several As, Bs, Cs, &c.; but they are always easily distinguished by their situation upon the staff.

PART FIRST.—ELEMENTARY.

INTERVALS.

The distance between any two notes, counting upward, is called an *Interval*, the smallest interval is that of a Second:



In order to designate an interval, we are required to include the first and last note in counting the distance: thus the two notes G and A are required to constitute a second; from G to B is a third, because the interval is made up of the notes G, A, and B; B being the distance of three notes from G, counting upward.

INVERSIONS.

These intervals when inverted present quite a different aspect; thus, it is an interval of a second from G to A, but from A to G we find it to be a seventh, including A, B, C, D, E, F, G; from G to B, being a third, when reversed becomes a sixth, including B, C, D, E, F. G.

A second becomes a seventh; a seventh becomes a second.
A third " a sixth; a sixth " a third.
A fourth " a fifth; a fifth " a fourth.

Unison becomes an Octave. Two notes are said to be in unison when giving the same sound; thus:

Unison:

which inverted becomes *Octave:*

Each succession of eight notes is called an OCTAVE; as from A to A, B to B, &c, thus:

THE SHARP, THE FLAT, AND THE NATURAL.

A SHARP ♯, makes a line or space indicate a pitch a half-step higher than if there were no character but the clef upon it, and is supposed to have been originally a double *f* (*ff*), the first note made sharp being F.

A FLAT ♭, makes a line or space indicate a pitch a half-step lower.

A NATURAL ♮, brings any note back to its natural state after it has been made ♯ or ♭.

The *number* of sharps or flats (and sometimes naturals), placed at the beginning of the staff, is called the SIGNATURE, and indicates the key in which the piece is to be performed; if there are none, the piece is said to be in the key of C, and would be played on the white keys only.

Each sharp or flat in the *signature* affects the note throughout the piece.

When the signature is

1 sharp, 2 sharps, 3 sharps, 4 sharps, 5 sharps, 6 sharps,

the sharp is F, F C, F C G, F C G D, F C G D A, F C G D A E,

When the signature is

1 flat, 2 flats, 3 flats, 4 flats, 5 flats, 6 flats,

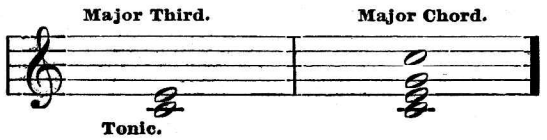
the flat is B, B E, B E A, B E A D, B E A D G. B E A D G C.

A DOUBLE SHARP (𝄪) raises a note a tone, and a DOUBLE FLAT (𝄫) lowers it a tone.

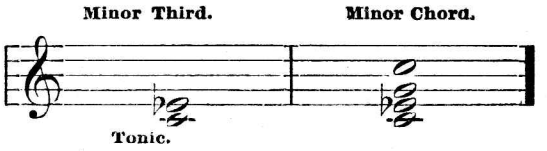
THE MODES.

There are two MODES,—the *Major* and *Minor*.

In the major mode, there are two tones from the first note, called the *tonic*, to the *third*.

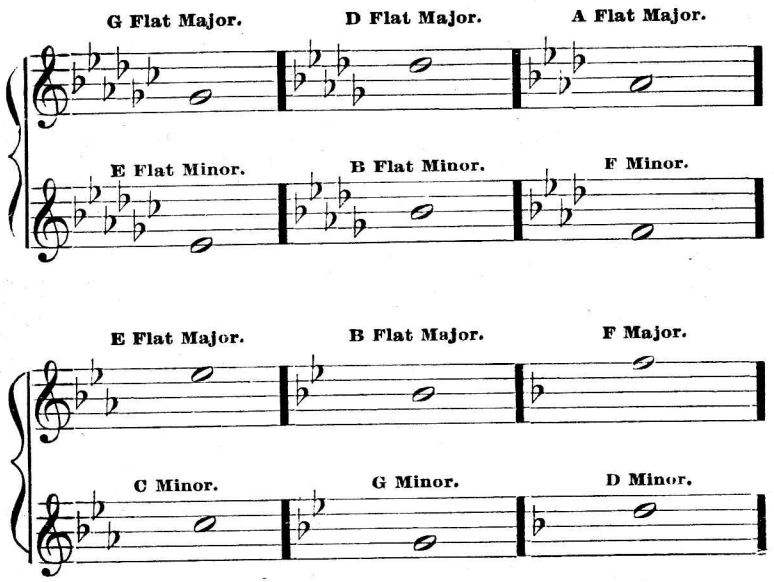


In the minor mode, there are but one tone and one semitone, from the *tonic* to the *third*.



A minor is said to be the relative of the major, when both are expressed by the same number of sharps or flats.

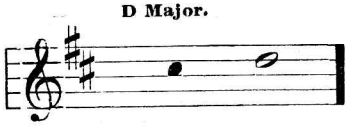
PART FIRST.—ELEMENTARY.



Each major and minor key bears the name of the tonic of its gamut.

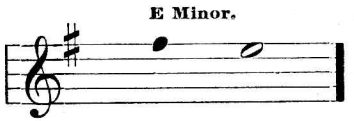
The tonic of any major key, with sharps, is the note one semitone above the last sharp after the clef.

The note above the F is G.



The note above the C is D.

The tonic of the relative minor is, on the contrary, the note below the last sharp.



The note below the F is E.

The note below the C is B.

The tonic of any major key, with flats, is the fourth note above the last flat.

The fourth note above B is F.

The fourth note above E is B flat

The tonic of the relative minor is the fifth note below the last flat.

The fifth note below B flat is D.

The fifth note below E flat is G.

The keys which have neither a sharp nor flat at the clef, are C natural major, and its relative, A minor.

ARTICULATION.

As variety is the greatest charm of music, several different styles of articulating the notes are used to assist in producing it. There are three styles of ARTICULATION,—the detached, the pointed, and the flowing. The two first are technically called *Staccato*, and the last, *Slurred* or *Legato*.

A *Staccato* or pointed note (!), is played in a short and precise manner.

A *Staccato*, or dotted note (•), is played in a less detached style than the former.

Slurring, or playing a passage *legato*, is to make the notes flow in a connected manner. The mark of the slur is shown by a curved line.

The Slur (⁀) takes the name of *Syncopation* when connecting two similar notes, one of which is placed on an unadccented, an the other on an accented beat of the same measure, or of two consecutive measures.

The APPOGGIATURA, or GRACE NOTE, is a small note, written *before* the essential one, from which latter the time given the appoggiatura, must be deducted; this depends entirely upon the taste of the performer, who is not guided by the kind of note in which the appoggiatura is written.

EXAMPLE.

WRITTEN.

PLAYED.

An *Acciaccatura*, is played with rapidity. without reference to the value of the principal note; it is usual to cross it with a small line.

A DOUBLE APPOGGIATURA, is played in a light and connected manner.

A TURN is made with the note above, and the note below that which is written, it is expressed by the sign 𝆔.

There are several kinds of TURNS; the plain turn 𝆔, inverted turn 𝆕, and the turu after a dot. An *inverted turn* consists of the *same notes* as a turn, but beginning with the lowest instead of the highest note.

A TURN after a dot is made by first striking the note itself, and making the turn afterward.

PLAIN TURN. INVERTED TURN. TURN AFTER A DOT.

A TRILL or SHAKE is made with the note *above* and the note written, struck alternately; beginning with the highest, concluding with a TURN. It is indicated by the two letters *tr*. The rapidity of the shake depends upon the ability of the performer.

ACCENTS are shown by signs, or by words, generally Italian.

The sign <, or *Crescendo*, marks that the sound should be progressively increased.

The sign >, or *Decrescendo*, marks that the sound should be diminished in the same manner.

If a small mark of this sort > is applied to one note it signifies that one note is to be played strong (accented). Forzanda, or *fz* has the same effect.

SIGNS AND ABBREVIATIONS USED IN WRITING MUSIC.

The SIGN 𝄋 when it occurs the second time, shows that the player must return to a similar sign, and continue to the word *Fine*, or a *Pause* 𝄐 over the first *double bar*, which signfiies the end, or conclusion. When the return extends to the commencement of the piece, it is usual to prefix the letters D. C., the abbreviation of the Italian words *Da Capo*, "from the beginning."

The main divisions in a piece of music are expressed by a DOUBLE BAR 𝄁 which shows that apart or whole is finished.

When *Dots* are placed before the bar, thus, 𝄆, they show that the part previous to it is repeated; when after, thus, 𝄇, that the part following is repeated.

A PAUSE 𝄐 prolongs the note or rest over which it is placed, creating a suspension of the movement, at the discretion of the performer.

A pause over a rest should be treated in a similar manner.

In order to avoid the multiplication of ledger lines. it is customary to write very high passages an octave lower than their actual pitch, with this

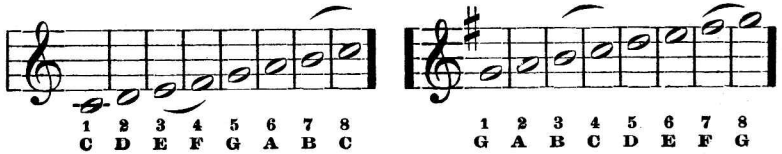
MARKS OF ABBREVIATION are generally employed to spare the trouble of writing again the same group of notes, or passage, when immediately repeated, thus, 𝄻 for a group of quarter notes: 𝄼 for a group of eighth notes, etc. These, however, are seldom used in printed music.

TRANSPOSITION OF THE KEYS OR SCALE.

When C is taken as 1, the scale is said to be in its natural position; but either of the other letters may be taken as 1, in which case the scale is said to be TRANSPOSED. As 1 is the basis of the scale, the foundation on which it rests, so the letter which is taken for this sound is called the KEY-NOTE. Thus, if the scale be in its natural position, it is said to be in the key of C; if G be taken as 1, the scale is in the key of G; if D be taken as 1, the scale is in the key of D; and so on with the rest of the seven letters; whichever letter is taken as 1, that letter becomes the key-note of the scale.

In transposing the scale, the order of the intervals, or tones and semitones, must be preserved. Thus, the interval must always be a *tone* from 1 to 2, a *tone* from 2 to 3, a *semitone* from 3 to 4, a *tone* from 4 to 5, a *tone* from 5 to 6, a *tone* from 6 to 7, and a *semitone* from 7 to 8. The interval from one letter to another is always the same, and cannot be changed,—thus, it is always a *tone* from C to D, and from D to E; a *semitone* from E to F; a *tone* from F to G, from G to A, from A to B; and a *semitone* from B to C. In the transposition of the scale, therefore, it becomes necessary to introduce sharps and flats, or to substitute sharped or flatted letters for the natural so as to preserve the proper order of the intervals.

First transposition by sharps from C to G, a fifth higher, or a fourth lower.



The same method is followed in all the transpositions by sharps, viz., the fifth above or fourth below is taken as 1 of a new key, in every succeeding transposition, and an additional sharp will be required also in every succeeding transposition.

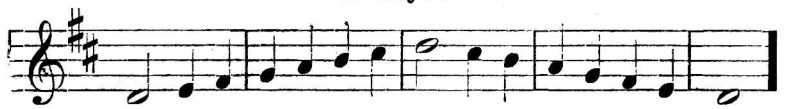
To transpose the scale by flats, we take the fourth (instead of the fifth) of every new scale. F is the fourth of C; hence it is 1 of the new scale, (key of F). The order of intervals must be the same in the flat keys as in the sharps; hence the B must be made flat.

PART FIRST.—ELEMENTARY.

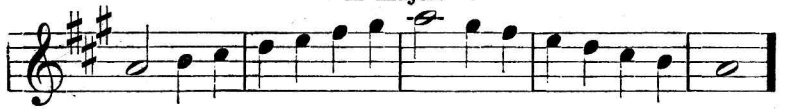
THE SHARP KEYS.

G Major.

D Major.



A Major.



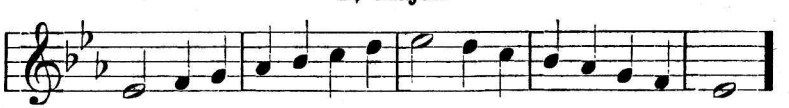
E Major.

THE FLAT KEYS.

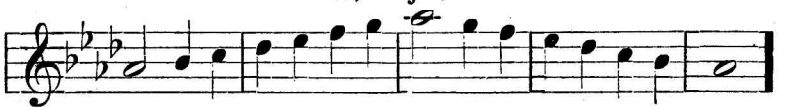
F Major.

B♭ Major.

E♭ Major.



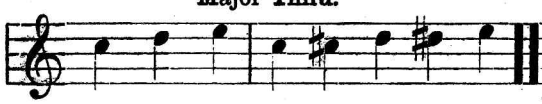
A♭ Major.



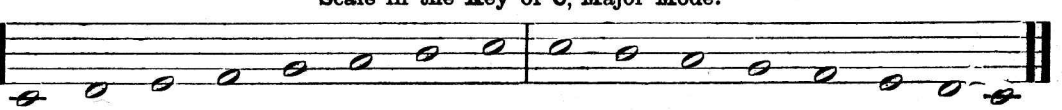
The difference between the major and minor key is a minor third, (three semitones.) The major third contains two whole tones, (four semitones.)

EXAMPLES.

Major Third.



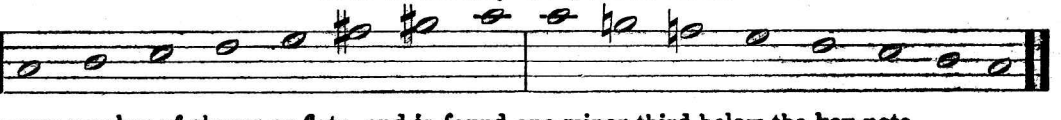
Scale in the Key of C, Major Mode.



The third in the minor scale contains one whole tone and a semitone.

Minor Third.

Scale in the Key of A, Minor Mode.



The relative minor of a major key has the same number of sharps or flats, and is found one minor third below the key-note.

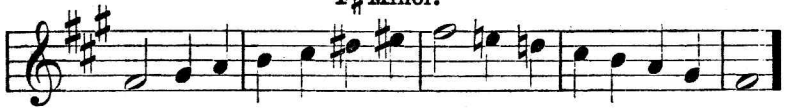
PART FIRST.—ELEMENTARY.

THE MINOR SCALES.

E Minor.

B Minor.

F♯ Minor.

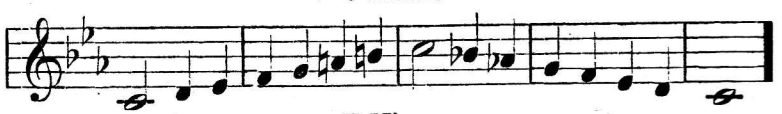


C♯ Minor.

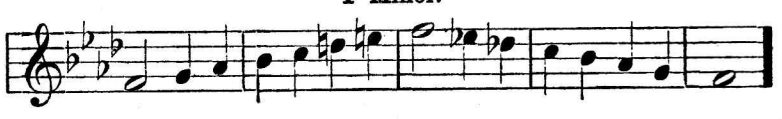
D Minor.

G Minor.

C Minor.

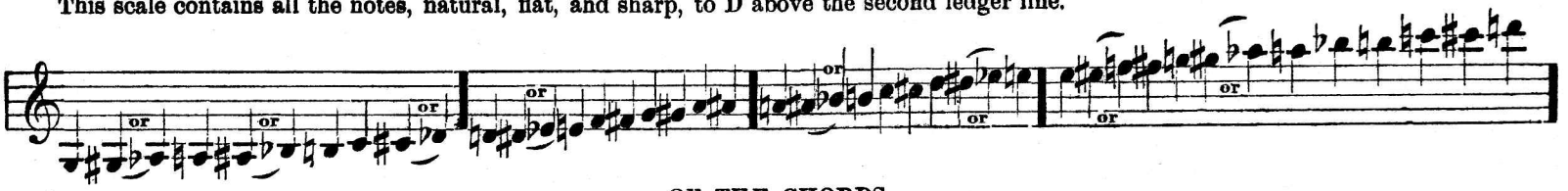


F Minor.



THE CHROMATIC SCALE.

This scale contains all the notes, natural, flat, and sharp, to D above the second ledger line.



OF THE CHORDS.

Chords, or double notes, are written one above the other, and can be played upon the Violin, Piano, Melodeon, &c. In music for the Flute, Clarionet, Fife, &c., the upper note only must always be played.

Abbandone, Abbandone Con. Despondingly.

A Capriccio. Agreeable to our fancy.

Accelerando. With gradually increasing velocity of movement.

Accent. A slight stress placed upon a note to mark its place and relative importance on the bar.

Accidentals. Occasional sharps, flats, and naturals placed before notes in the course of a piece.

Accompaniment. A part added for one or more instruments.

Adagio. A very slow degree of movement.

Ad Libitum. At will or discretion.

Affetuoso, Con Affetto. With tenderness and pathos.

Agitato, Con Agitazione. With agitation, anxiously.

Al, All, Alla. To the, sometimes, in the style of.

Alla Breve. A quick species of common time formerly used in church music.

Allegretto. Not so quick as *Allegro.* The diminutive of *Allegro.*

Allegro. Quick, lively. A term implying a rapid movement, but which is frequently modified by the addition of other words, as:

Allegro Agitato. Quick; with anxiety and agitation.

—*Assai.* Very quick.

—*Con Brio.* Quick, with brilliancy.

—*Con Fuoco.* Quick, with fire.

—*Con Moto.* Quick; with more than the usual degree of movement.

—*Con Spirito.* Quick, with spirit.

—*Furioso.* Quick, with fury.

—*Molto,* or *Di Molto.* Very quick,

—*Vivace.* With vivacity.

Al Segno, Al Seg, or the character 𝄋 signifies that the performer must return to a similar character in the course of the movement, and play from that place to the word *Fine,* or the mark 𝄐 over a double bar.

Amoroso, or *Con Amore.* Affectionately, tenderly.

Andante. Implies a movement somewhat slow and sedate, but in a gentle and soothing style. This term is often modified, both as to time and style, by the addition of other words, as:

Andante Affetuoso. Slow, but pathetically.

—*Con Moto.* Slow, but with emotion.

—*Grazioso.* Slow, but gracefully.

—*Maestoso.* Slow, with majesty.

—*Non Troppo.* Slow, but not too much so.

—*Pastorale.* Slow, and with pastoral simplicity.

Andantino. Somewhat faster than *Andante.*

Animato, Con Anima. With animation; in a spirited manner.

Arpeggio. Passages formed of the notes of chords taken in rapid succession.

Assai. Very; as *Allegro Assai,* very quick.

A Tempo, A Tem. In time. A term used to denote that, after some short relaxation in the time, the performer must return to the original degree of movement.

Barcarolle. Airs sung by the Venetian gondoliers, or boatmen.

Ben. Well; as *Ben Marcato,* well marked.

Bis. Twice.

Bravura. An air requiring great spirit and volubility of execution.

Brillante. An expression indicating a showy and sparkling style of performance.

Brio. With brilliancy and spirit.

Cadence. A close in melody or harmony. An ornamental and extemporaneous passage introduced at the close of a song or piece of music.

Cantabile. Implies a graceful and singing style.

Cantando. In a singing manner.

Capriccio. A fanciful and irregular species of composition.

Coda. A few bars added at the close of a composition.

Con. With; as *Con espressione,* with expression.

Con Dolcezza. With sweetness.

Con Dolore. Mournfully; with grief and pathos.

Con Grazia. With grace.

Con Gusto, Gustoso. With taste.

Con Moto. In an agitated style; with spirit.

Con Spirito. With quickness and spirit.

Crescendo, or *Cres.* With a gradually increasing quantity of tone.

Da Capo, or *D. C.* From the beginning. An expression which is often written at the end of a movement, to indicate that the performer must return to and finish with the first strain.

Dal. By; as *Dal Segno,* from the sign; a mark of repetition.

Decrescendo. Gradually decreasing in quantity of tone.

Delicato, Delicatemente. Delicately.

Diminuendo, or *Dim.* This term implies that the quantity of tone must be gradually diminished.

Dolce, or *Dol.* Implies a soft and sweet style of performance.

Dolente, Con Dolore, or *Con Duolo.* Sorrowfully.

Doloroso. Indicates a soft and pathetic style.

Elegante. With elegance.

Energico, Con Energia. With energy.

Espressivo, or *Con Espressione.* With expression.

Finale. The last movement.

Fine. The end.

Forte, or *For.* or simply *f.* Loud.

Fortissimo, or *ff.* Very loud.

Forzando, Forz, or *Fz.* Implies that the note is to be marked with particular emphasis or force.

Fuoco, Con. With intense animation.

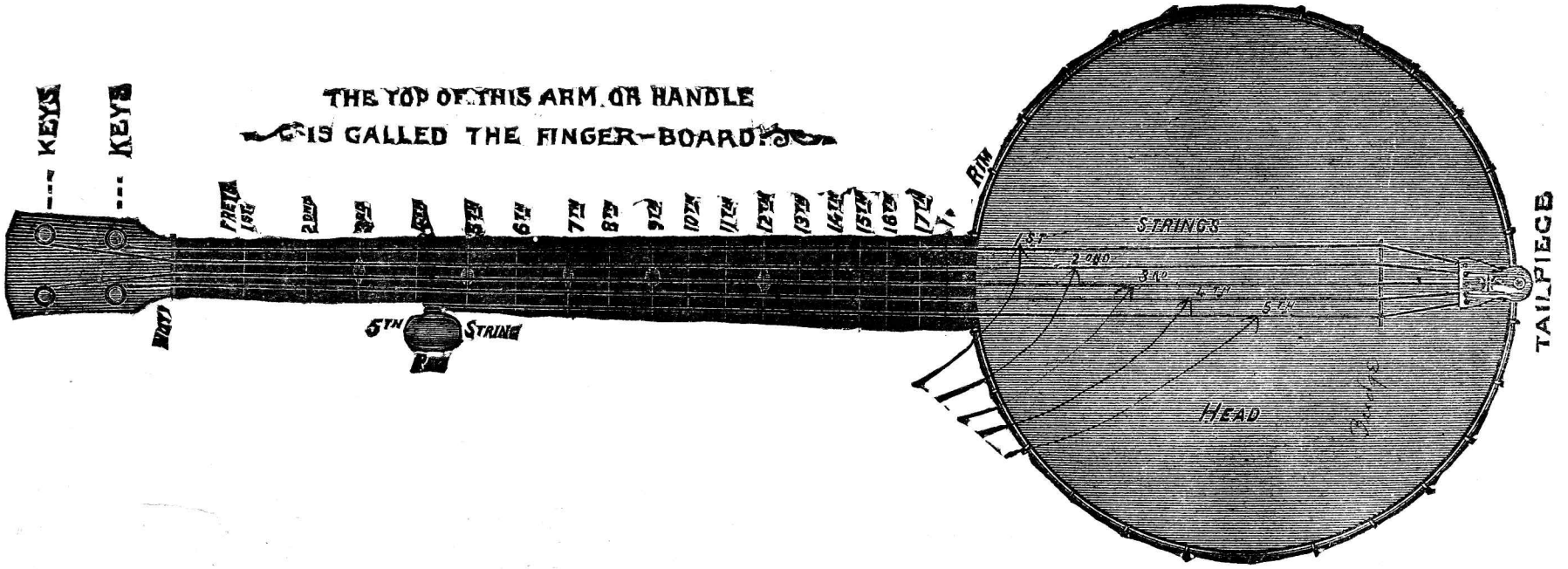
Furioso, Con Furia. With fire.
Furore Con. With fury.
Giocosomente, or *Giocoso.* Humorously.
Grandioso. In a grand and elevated style.
Grave. A very slow and solemn movement; also a low pitch in the scale of sounds.
Grazioso, or *Con Grazia.* In a flowing and graceful style.
Il. The.
Impeto. With impetuosity.
In. In; as *In Tempo*, in time.
Intrada, Introduzione. A short introductory movement.
Larghetto. Indicates a time slow and measured in its movement, but less so than *Largo.*
Largo. A very slow and solemn degree of movement.
Legato. In a smooth and connected manner.
Leggiero, or *Con Leggerezza.* With lightness and facility of execution.
Lentando. With increasing slowness.
Lento. In slow time.
Ma. But; as *Allegro Ma Non Troppo*, quick, but not too much so.
Maestoso. With majestic and dignified expression.
Marcato. In a marked and emphatic style.
Marcia. A march.
Marziale. In a martial style.
Melange. A composition founded on several favorite airs.
Meno, or *Men.* Less; as *Meno Mosso*, less quick.
Mezzo. In a middling degree or manner; as *Mezzo Forte*, rather loud.
Mezzo Voce. With moderation as to tone; rather soft than loud.
Moderato. With a moderate degree of quickness.
Molto. Very, extremely; as *Molto Allegro*, very quick.
Morendo. Gradually subsiding in regard to tone and time.
Mosso. Movement; as *Piu Mosso*, with more movement; quicker.
Moto, or *Con Moto.* With agitation, anxiously.
Non. An adverb of negation, generally associated with *Troppo;* as *Non Troppo Presto*, not too fast.
Non Tanto. Not too much; as *Allegro Non Tanto*, moderately quick.
Patetico. Pathetically.
Perdendo, or *Perdendosi.* A gradual diminution of tone and movement.
Pianissimo, or *pp.* Extremely soft.
Piano, or *p.* Soft.
Piu. An adverb of augmentation; as *Piu Presto*, quicker.
Poco. A little, or rather; as *Poco Presto*, rather quick.
Portamento. A gliding from one note to another.
Prestissimo. The most rapid degree of movement.
Presto. Very quick.
Rallentando. A gradual diminution in the movement.
Rinforzando, Rinforza, Rinf. or *rf.* With additional tone and emphasis.
Ritardando. A gradual slackening of the time.
Scherzando. In a light and sportive manner.
Semplice. With simplicity.
Sempre. Always; as *Sempre Forte*, always loud.
Senza. Without; as *Senza Replica*, withou trepetition.
Sforzato, sf. Implies that a particular note is to be played with emphasis and force.
Slentando. A gradual diminution in the time of the movement.
Smorzando. A gradual decrease as to tone.
Soave. In a soft and delicate style.
Sostenuto. Sustained, continuous in regard to tone.
Sotto Voce. In an under tone.
Spirito, Con Spirito. With spirit.
Staccato. This term implies that the notes are to be played distinct, short, and detached from one another.
Stringendo. Accelerating the degree of movement.
Tema. A subject or theme.
Tempo Comodo. In a convenient degree of movement.
Tempo, or *A Tempo.* In time.
Tempo Giusto. In strict time.
Tempo Primo. In the first or original time.
Tenuto, Ten. Implies that a note must be sustained the full time.
Tutti. All; a term used to point out passages where all the instruments are to be introduced.
Un. A; as *Un Poco*, a little.
Veloce, or *Con Velocita.* In a rapid time. This term is sometimes used to signify that a particular passage is to be played as quick as possible.
Velocissimo. With extreme rapidity.
Vigoroso. Boldly; vigorously.
Vivace. With briskness and animation.
Vivacissimo. With extreme vivacity.

THE COMMON-SENSE BANJO INSTRUCTOR.

PART SECOND.

THE great and growing popularity of the Banjo may easily be accounted for, in that it is a melodious, portable instrument. and easily learned by the method taught in the "COMMON-SENSE INSTRUCTOR," wherein is contained a system showing the Scales, Chords, Harmony, and fingering for the Instrument, not to be found elsewhere. Also a large number of easy pieces of Music consisting of Reels, Jigs, Clogs, Polkas, Schottisches, Marches, Selections from the Operas, etc., arranged especially for this work.

Before trying to learn anything on the Banjo, first familiarize yourself with the different parts of the instrument, by studying the following cut.



After studying the foregoing cut, ask yourself the following questions, and answer them by looking on the cut:

What is the Nut on a Banjo?

The Nut is a raised piece of wood with four notches in it, that holds the strings up from the finger-board, between the bridge and the keys.

What is the Bridge, and where should it be set?

The Bridge is a rest for the strings, between the tail-piece and the nut, and has five notches in it to hold the strings in place, and should be set so that the 12th fret will be one-half the distance between the bridge and the Nut. (Maple is the best wood for making bridges.) If the bridge should slip, a little powdered rosin, put on the head under it, will keep it in place.

What is a Tail-Piece?

A Tail-Piece is a plain or fancy piece of wood, bone or ivory, with five holes, through which the strings are passed, before fastening them to the pegs. A knot should be tied at the end of the string before passing through these holes, and the knot should always come on the upper side.

What is a Fret?

A Fret is a mark on the finger-board, either inlaid or raised, which divides the strings into the different tones, and are consecutively numbered from 1 to 18. I advise everybody to use what is called a Raised-Fretted Banjo, in preference to any other, especially new beginners.

What is Up and Down the Finger-Board?

Up is towards the bridge; Down is away from the bridge.

STRINGS.

The Strings are numbered, as you will see on the cut, 1, 2, 3, 4, 5.

The 1st string being - - B
The 2nd string being - G
The 3rd string being - - E
The 4th or *bass* string being A
The 5th or *thumb* string being E

In buying strings ask the music dealer for either 1st, 2nd, 3rd, 4th, or 5th strings.

TO HOLD THE BANJO.

Rest the rim of the instrument well back on the right thigh, with the arm or handle elevated at an angle of 45 degrees.

Rest the right forearm on the rim, at a point about on a line with the bridge, resting the little finger on the head as a support. Pick the strings with the ball of the fingers, about 1½ inches from the bridge.

TO TUNE THE BANJO.

Begin by tuning the Bass or 4th string to a Pitch Pipe C.

Then by placing the finger on the 4th string at the 7th fret, you have the note to which the 3rd string must be tuned.

Then by placing the finger on the 3rd string at the 4th fret, you will have the note to which the second string must be tuned.

Then by placing the finger on the 2nd string at the 3rd fret, you will have the note to which the 1st string must be tuned.

Then by placing the finger on the 1st string at the 5th fret, you will have the note to which the 5th string must be tuned.

TO TUNE THE BANJO WITH ORGAN, PIANO OR V

Tune the 4th string to A♮ of either of these instruments.

Tune the 3rd string to E♮ of either of these instruments.

Tune the 2nd string to G♯ of either of these instruments.

Tune the 1st string to B♮ of either of these instruments.

Tune the 5th string to E♮ of either of these instruments, one octave higher than the 3rd string.

TO TUNE THE BANJO WITH THE GUITAR.

Tune the 4th string to C♮ of the Guitar.

Tune the 3rd string to G♮ of the Guitar.

Tune the 2nd string to B♮ of the Guitar.

Tune the 1st string to D♮ of the Guitar.

Tune the 5th string to G♮ of the Guitar, one octave higher than 3rd string.

HOW TO FINGER THE BANJO.

RIGHT-HAND FINGERING.

The thumb, first and second fingers are the only ones used to pick the strings.

Use the 2nd finger to pick the 1st string.

Use the 1st finger to pick the 2nd string.

Use the thumb to pick the 3rd, 4th, and 5th strings.

The thumb is designated (by a ×) if at any time it will want to be shown that any other than the 3d, 4th and 5th strings are to be picked by it.

LEFT-HAND FINGERING.

All fingers of this hand are used; figures before the notes, or over them, note the finger used to cover the string.

EXAMPLE:

Meaning that the note D is to be covered with the 4th finger.

Meaning that the note A is to be covered with the 1st finger.

Meaning that the note F is to be covered with the 2nd finger.

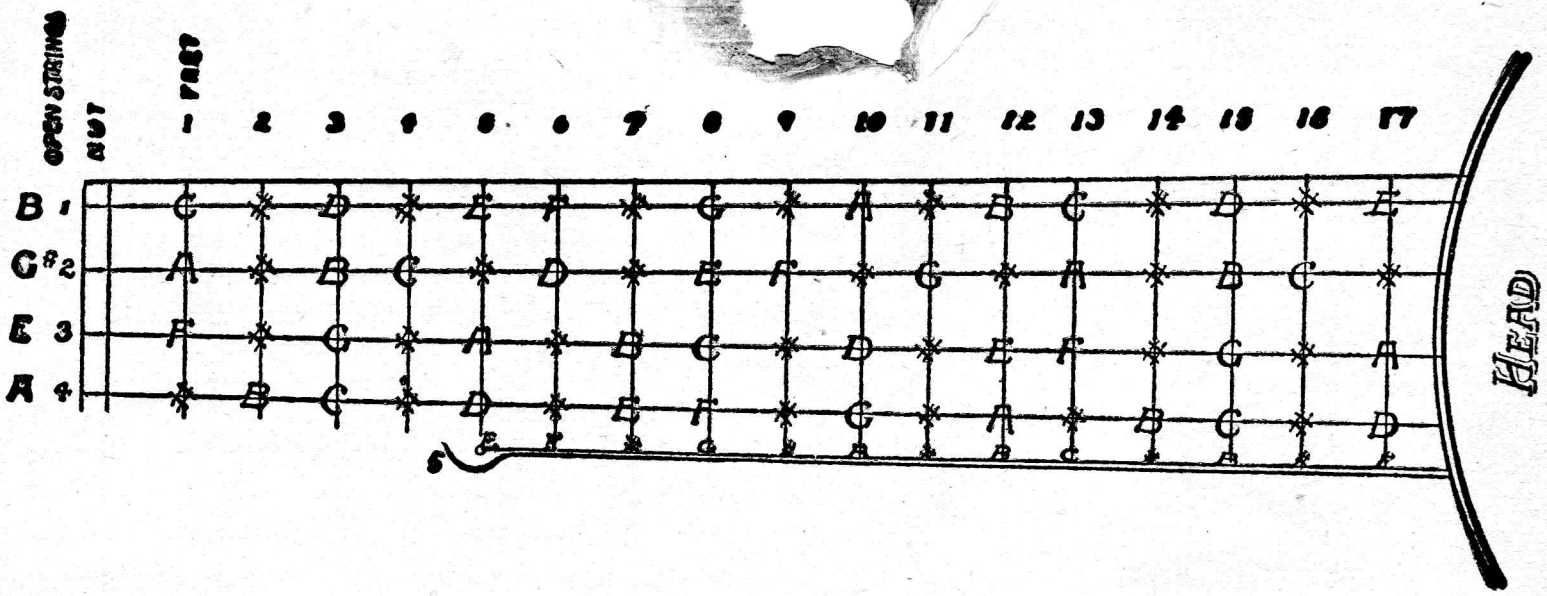
OPEN AND CLOSED NOTES.

A Closed Note is made by covering the string with the fingers of the left hand, and the figures before or above them represent the finger to be used.

An Open Note is made by striking any of the strings without covering them with the fingers of the left hand, and is designated by the letter O.

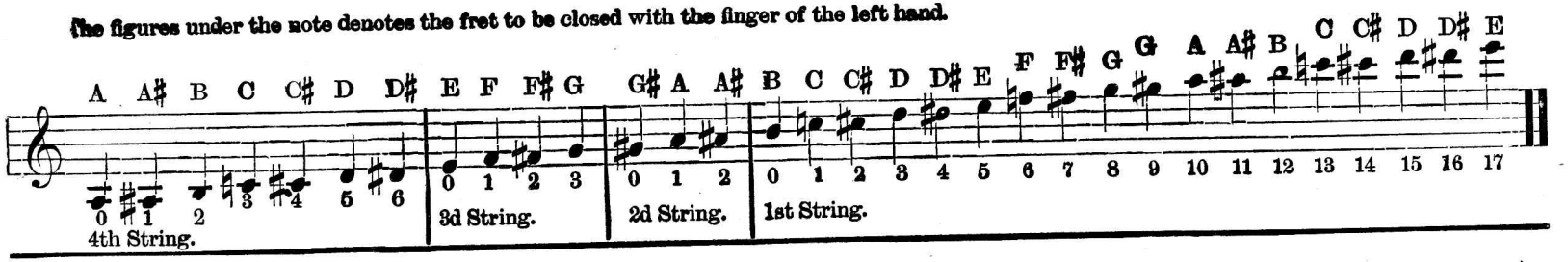
The Banjo may be played in any key, but. like all others, it has its favorite ones, which are, C, A, E and D Major and their Relative Minors.

FINGER BOARD.



CHROMATIC SCALE OF THE BANJO.

The figures under the note denotes the fret to be closed with the finger of the left hand.


A A♯ B C C♯ D D♯ E F F♯ G G♯ A A♯ B C C♯ D D♯ E F F♯ G G A A♯ B C C♯ D D♯ E
0 1 2 3 4 5 6
4th String.
0 1 2 3
3d String.
0 1 2
2d String.
0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17
1st String.

When the Thumb String, E. is to be played, instead of stopping the 1st string at the 5th fret, which is the same tone, it is designated thus : 𝅗𝅥 having a stem both above and below the note.

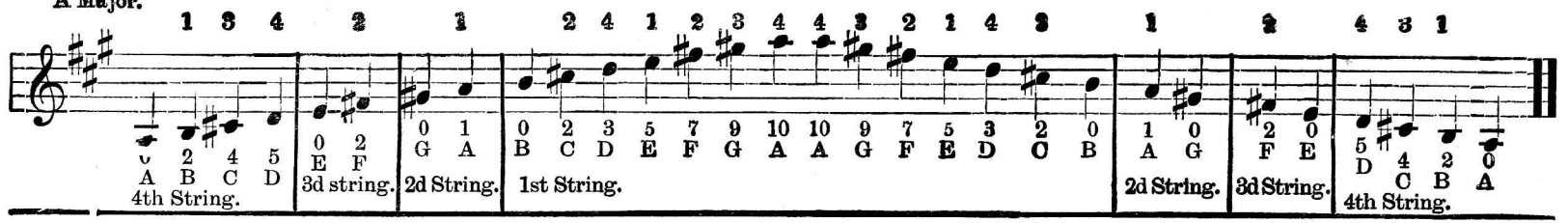
SCALES IN THE DIFFERENT KEYS AND THEIR RELATIVE MINORS.

E Major.

open 2
E F
3d String.
open 1
G A
2d String.
open 2 4 5 7 9 10 12 14 16 17 17 16 14 12 10 9 7 5 4 2 0
B C D E F G A B C D E E D C B A G F E D C B
1st String.
1 0
A G
2d string
2 0
F E
3d String.

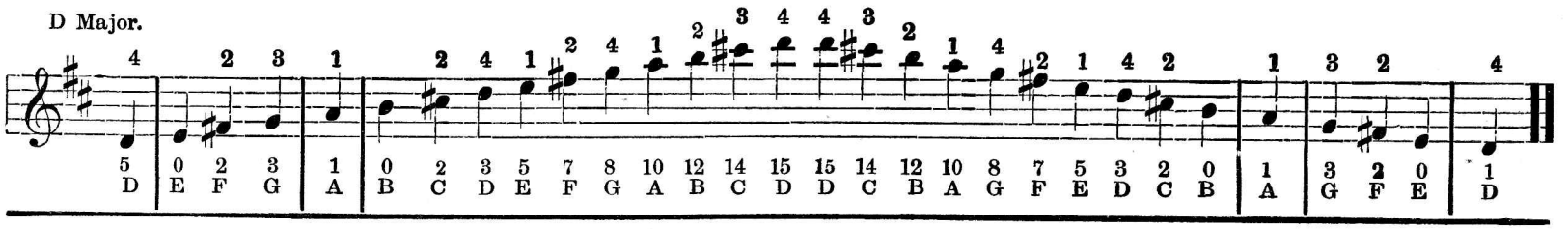
C♯ Minor, Relative to E Major.

A Major.

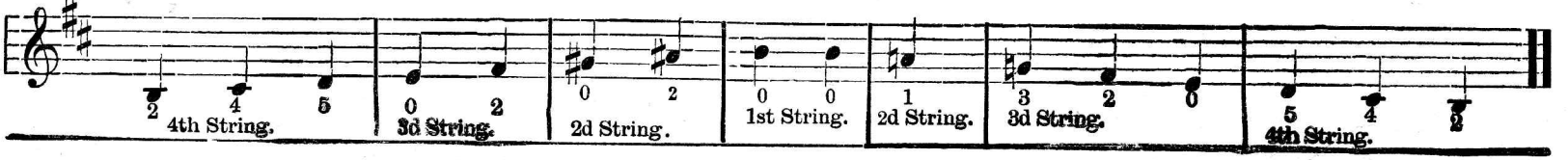

1 3 4 2 1 2 4 1 2 3 4 4 3 2 1 4 3 1 2 4 3 1
0 2 4 5 0 2 0 1 0 2 3 5 7 9 10 10 9 7 5 3 2 0 1 0 2 0 5 4 2 0
A B C D E F G A B C D E F G A A G F E D C B A
4th String. 3d string. 2d String. 1st String. 2d String. 3d String. 4th String.

F♯ Minor, Relative to A Major.

D Major.



B Minor, Relative to D Major.



THE POSITIONS INTO WHICH THE FINGERS OF THE LEFT HAND ARE BROUGHT WHILE MAKING THE CHORDS.

Study this well as it is the key to the left hand fingering. It is not necessary to learn all of these at one time, begin by learning them as far as the 5th fret and keep at it gradually until you have mastered them all.

A Barre Chord is made by covering all the strings at any given Fret or Position, with the the 1st finger.

EXAMPLE.

The figure 1 denotes the fret to be covered with the 1st finger and the letter B the word Barre. There are 17 of these Barre chords on the Banjo, (made in the same way as the example.)

ALL OF THE BARRE CHORDS.

A Position Barre is made by making a barre chord with the first finger and at the same time covering 1 or more notes with the 2nd, 3rd or 4th fingers at the same time to make a chord. There are several kinds of these chords and the following examples and illustrations will explain them.

POSITION BARRE NO, 1, EXAMPLE.

The figure 1 denotes the fret, the letters P. B. the words Position Barre and the figures before the notes the finger of the left hand to be used. There are 15 of these chords and are all fingered the same as the foregoing example,

POSITION BARRE CHORDS NO. 1.

These are Major Chords, by keeping the fingers in the same position as shown in the example and moving them up 1 fret at a time you will be able to make any of the chords.

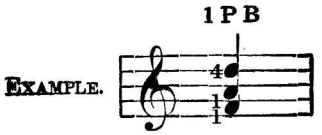
POSITION BARRE No. 2.

Make a Barre with the 1st finger covering the Notes A and F with the 1st finger and the A♯ and C♯ with the 3rd finger. There are 16 of these chords and are all fingered the same as the foregoing example.

POSITION BARRE CHORDS No. 2.

These are Minor Chords. By keeping the fingers in the same position as shown in the example, and moving them up, 1 fret at a time, you will be able to make any of these chords.

POSITION BARRE No. 3.



Make a Barre with the 1st finger, covering the notes A and F with the 1st finger, and D with the 4th finger. There are 15 of these chords and are all fingered the same as in the example.

POSITION BARRE CHORDS No. 3.

These are all Minor Chords. By keeping the fingers in the same positions and moving them up, 1 fret at a time, you will be able to make any of these chords.

POSITION BARRE No. 4.

EXAMPLE.

Make a barre with the first finger, covering the note **F**, and the fourth finger covering the notes D and B. There are 15 of the chords and are all fingered the same as the example..

POSITION BARRE CHORDS No. 4.

These are Major Chords. The same rule as to keeping the fingers in position and moving them 1 fret is used here.

POSITION BARRE No. 5.

EXAMPLE

Make a barre with the first finger covering the notes F and A, and the fourth on D♯. There are 14 of these chords, and they are all fingered the same as the example.

POSITION BARRE CHORDS No. 5.

These are Major Chords, same rule as to moving the fingers up 1 fret, &c.

POSITION BARRE No. 6.

EXAMPLE.

Make a barre with the first finger covering the note A; the note B with the third finger, and the note D♯ with the fourth finger. There are 14 of these chords and they are all fingered the same as the example.

POSITION BARRE CHORDS, No. 6.

These are Major Chords. By keeping the fingers in the same position and moving them up, 1 fret at a time, you will be able to make any of these chords.

These include about all chords that are designated as Position Barre. We will now take up those that are designated by the word Position.

POSITION.

There are four kinds of these chords and are written and designated thus:

EXAMPLE.

which shows the note **A is to be covered with the 1st** finger, the note D with the 4th finger, and the note F♯ with the 2d finger. The figure 1 over the chord denotes the note which is to be covered with the 1st finger (as the note A is the only note of the chord on the 1st position, it must be covered with the 1st finger.) The letter P stands for the word Position, There are 15 of these chords and all are fingered the same as the example.

POSITION CHORDS No. 1.

These are Major Chords, By moving the fingers up, in the same position, 1 fret at a time, all the chords will be easily made. Notice that the fingers are brought into the shape of a diamond in making these chords.

POSITION No. 2.

Cover the note A with the 1st finger,

Cover the note C♯ with the 3d finger,

Cover the note F♯ with the 2d finger.

There are 16 of these chords and are all fingered the same as the example.

POSITION CHORDS No. 2.

These are Minor Chords, same rule as to moving the fingers, &c. (Notice that the fingers are brought into the shape of a triangle in making these chords.)

POSITION No. 3.

Cover the note C♯ with the 2d finger.

Cover the note A with the 1st finger.

Cover the note G with the 3d finger.

There are 15 of these chords all fingered the same as the example.

POSITION CHORDS No. 3,

These are Major Chords. Apply same rule as to moving fingers **1** fret, &c.

POSITION No. 4.

1 P.

EXAMPLE.

Cover the note F with the 1st finger,

Cover the note C♯ with the 2d finger.

Cover the note B with the 3d finger.

There are 16 of these chords, all fingered the same as the example.

POSITION CHORDS No. 4.

These are Major Ghords. Apply same rule as to moving fingers 1 fret, &c.

The foregoing pages comprise abo ut all that can be said in reference to the left hand fingering. I would advise the student to learn to make **these chords in the 1st Position first, then the 2d, 3d, &c.,** until they are all mastered.

The folllowing exercises will help the student to count the time and finger **with the right and left hands.**

In counting time the word *and* is used. A few illustrations will be given where it is used, the figures under the staff representing the counting of the time.

COUNT AND STRIKE THE NOTE AT THE SAME TIME.

Every key in music has 3 positions, and as A, E and D Major, and their Relative Minors, are the principal keys that Banjo music is written in, they will be the only ones taken up in this work.

A Position contains 3 notes, which comprise a chord, (this word Position as used here has nothing to do with the Left Hand fingering, and do not confound them together.

Key of A Major.

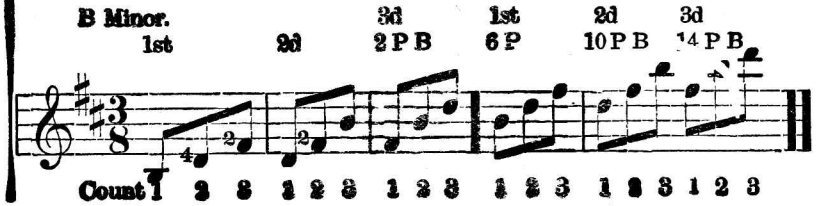
Key of F♯ Minor.

Key of E Major.

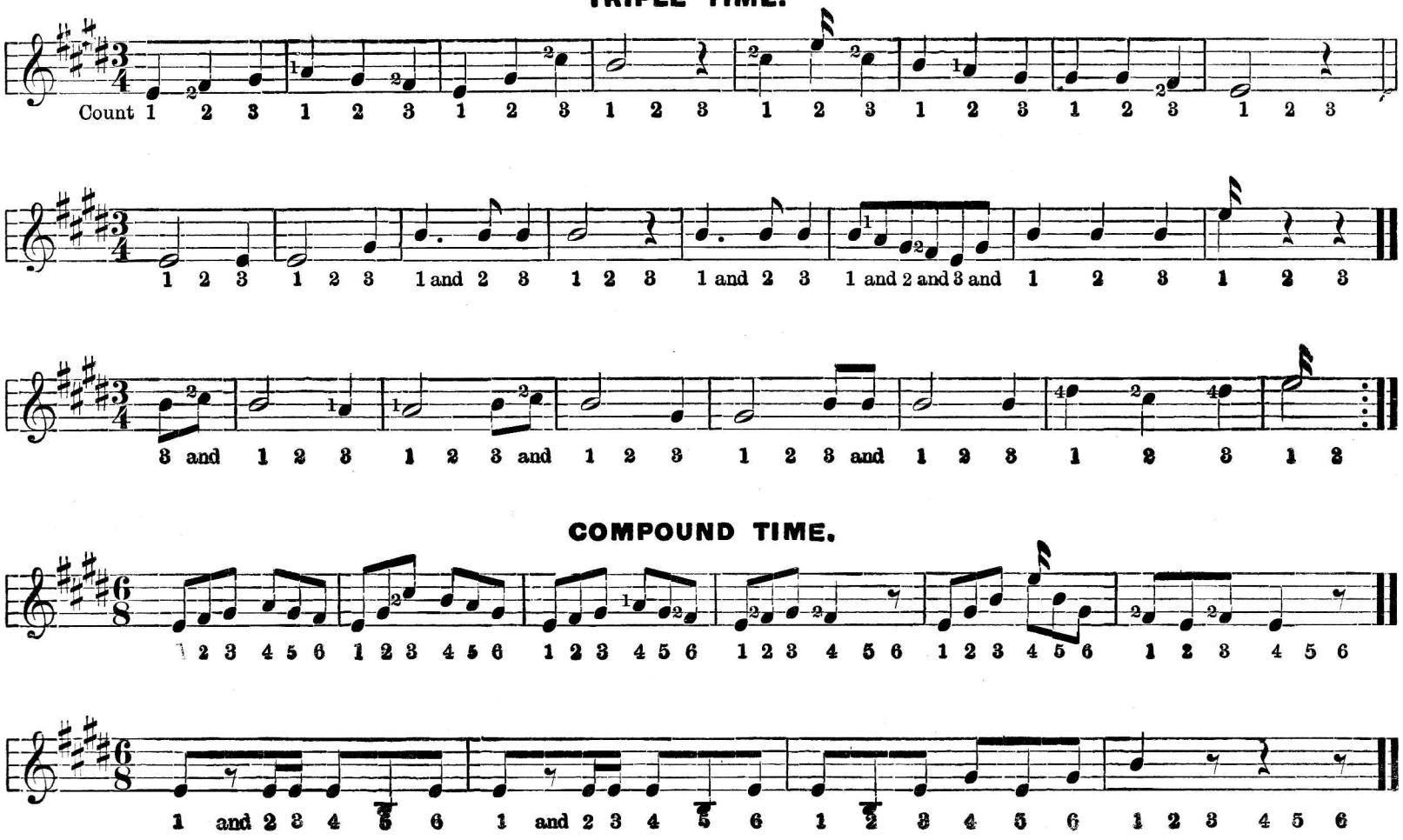
C♯ Minor.

D Major.

B Minor.



TRIPLE TIME.



COMPOUND TIME.

EXERCISES. Continued.

COMMON TIME.

TWO-FOUR TIME.

KEY OF E MAJOR AND RELATIVE MINORS.

SCALE IN E MAJOR IN CHORDS.

Exercises in Harmony. Key of A Major and Relative Minor.

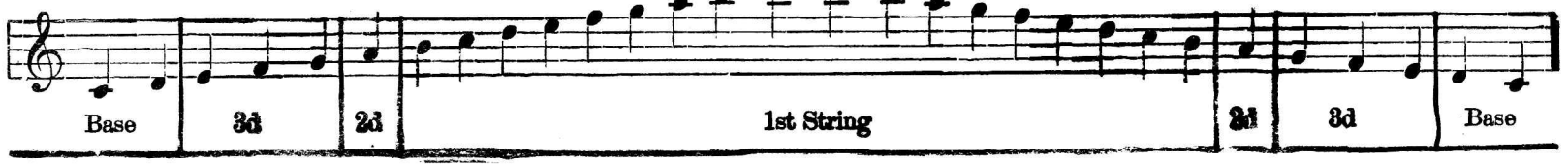
Scale in Chords. A Major.

Exercises in Harmony. Key of D Major and Relative Minor.

Scale in Chords. D Major.

Exercises in Harmony. Key of C and Relative Minor.

Scale. Key of C Major.



Exercises for the Right Hand.

Exercise No. 1. In A Major.

Exercise No. 2. In E Major.

Exercise No. 3, in D Major.

Exercise No. 4, in A Major.

EXERCISES FOR THE RIGHT HAND. Continued.

Exercise No. 5, in E Major.

Exercise No. 6, in D Major.

Exercise No. 7, in A Major.

Exercise No. 8, in E Major.

Exercise No. 9, in A Major

Exercise No. 10, in A Major.

Exercise No. 11, in A Major.

JUBA JIG.

RATTLESNAKE JIG.

Fine.

THE OLD COTTAGE DOOR.

Fine.

HASTE TO THE WEDDING.

5 B
5 P B
Fine.

SELECTION FROM THE BOHEMIAN GIRL.

1
2
Fine.

LULLABY SONG FROM "ERMINIE."

5 P B
5 P B – – – – 5 B – – – –
8 P
Fine.

DAY DAWN POLKA.

MISS KRAUSE DOT KEEPS DOT $1.00 STORE.

1
2
5 B
8 P
Fine.

PADDY CAREY. IRISH JIG.

Fine.

1 P
7
5 P B
5 B
5 P B
5 P B
1 P
1 P
1 P
Fine.

4 P
1
2
Fine.

2 P.B.
2 P B

5 P. B.
3 P. B.
Fine

ANNIE LAURIE.

HOME, SWEET HOME.

Arr. by R. J. Hamilton.

SECRET LOVE GAVOTTE.

RESCH.

10 P B - - - - - 5 B - - - -
5 P - - - - - - - 5 B - - - - -
10 P B - - - 5 B - - - - - - - 7 P - - - - - -
10 P B - - - 5 B - - - - 5 P - - - - - 5 B - - - -
10 P B - - - - 5 B - - - - - 10 P B - - - - - 8 P - - - -
Fine.

CALL ME BACK SCHOTTISCHE.

FISHER.

7 P B - - -
7 P B - - -
6 P - - - -
7 P - - -
7 P B - -
7 P B - - - 3 P - - - -
Fine.

VOGESEN MARCH.

ZIKOFF.

5 P B 5 B
5 P B 5 B
5 P B 5 B
8 P 10 B 6 P
6 P
8 P
TRIO. 1 P
5 P B
10 P B 10 B
1 P
3 P B
11 P
9 P
5 P B
6 P
10 P B
13 P
5 P
14 P B
3 P B
Da Capo al Fine.
1 P
1 P
3 P B
1 P
1 P

THE COMMON SENSE BANJO INSTRUCTOR.

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